MEETING HOUSE ESSAYS

RENEWING THE CITY OF GOD

The Reform of Catholic Architecture in the United States

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LTP

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INTRODUCTION

This essay grew out of a paper delivered to a recent gathering of the Society of Architectural Historians, though in tone as well as content it is probably atypical of studies intended for such groups. The truth is that in certain scholarly circles today only minor attention is paid to recent developments in Catholic architecture. This results in part from the commonly held belief that little of consequence has been built for Catholic purposes since the end of the nineteenth century and that modern Catholic design somehow began and ended with LeCorbusier's famous chapel at Ronchamp, now nearly 40 years old. Generally, writing on Catholic building practices since the Second Vatical Council has been left to so-called "liturgists"—architects, artisans, clergy and laypeople involved in the life of the church—who, from the perspective of many historians of art and architecture, possess neither the analytical rigor nor the ideological neutrality to conduct serious scholarship on the matter. Even on those occasions when sacred architecture is made the explicit topic of scholarly discussion, as it was not long ago at a conference hosted jointly by the departments of architecture and religion at Miami University of Ohio,[1] newer Catholic buildings enjoy limited recognition, and participants are more cautious than ever not to speak plainly about how sacred places are actually used or why. "Those questions are better left to theologians," the thinking among members

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of the architectural community seems to be. "And, in any case, one can't appear really to *believe* in the things that go on behind church doors, can one?" Mystery, it seems, has become problematic to academics.

As a consequence, we are apt to learn more from current scholarship about the tangible facts of religious buildings, their shapes, sizes and styles, the technical means by which they stand, than about the beliefs and actions that cause them to be put up. At the same time, words that previously helped us to understand the experiences generated by sacred places have been jettisoned altogether from the scholarly vocabulary to make room for a whole set of less sentimental-sounding terms appropriated from the areas of contemporary philosophy and literary criticism. One can hardly attend a meeting of architectural experts today, in fact, without encountering head-on the coded languages of "semiologists," "hermeneuticians" or "deconstructionists," all pronounced with credal solemnity. In their eagerness to speak about art with the coolness and dispassion of clinicians, these scholars have forgotten that the reason creative expression matters at all is that it transforms us, leaves us changed and always a little vulnerable. Art, like love, like faith, requires a surrendering of the heart, for which no amount of sober intellectualizing can substitute. This is not to say that there is any place in the study of buildings for sloppiness or excessive self-reference, but merely that it should have some humanity about it, especially if it concerns itself with the settings in which we rehearse most completely what it means to be human.

My intention in this *Meeting House Essay* is to speak in simple terms and from the vantage of a believer about both the faith and fabric of Catholic architecture since Vatican II. Mine is by no means an exhaustive survey of the subject but a synthesis of history, analysis and interpretation that might help readers better understand a moment in Catholic life and art that has been both thrilling and traumatic. I wish to express my thanks to Professor John Hancock of the University of Cincinnati College of Design, Architecture, Art and Planning for his sensitive reading of this work in its original form. I must also acknowledge the critical suggestions of the Reverend Robert Susa of Gannon University and the Reverend Conrad Kraus, Office of Worship, Diocese of Erie. David Philippart of Liturgy Training Publications instigated this project; to him I am indebted as well.

This essay is dedicated to my children Andrew Michael and Clare Frances DeSanctis, and to all those recently welcomed into the church who inherit a Catholicism radically changed by Vatican II.
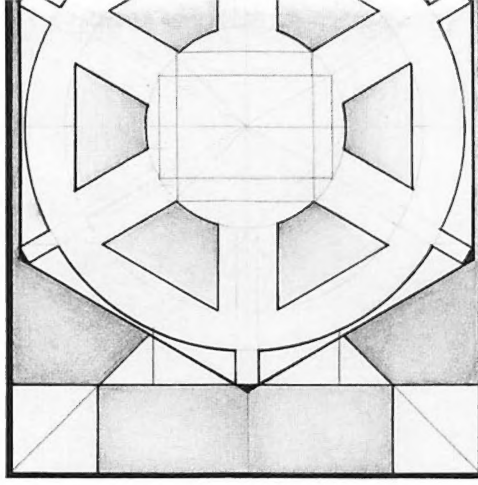
When students of urban planning and design speak today of the forms that cities assume, they are likely to be fluent in the language of Kevin Lynch's classic study, *The Image of the City* (M. I. T., 1960). For Lynch, whose death in 1984 ended a long and distinguished association with M. I. T.'s Department of Urban Studies and Planning, every city was an image as well as a place, one composed of a legible arrangement of parts that included "districts," "paths" and important "landmarks." Such are the conveyers of meaning in the urban landscape, Lynch argued, and as the shape of a city changes, so too does the conceptual picture it suggests to its users: Form and content were inseparable in Lynch's vision of the built environment.

In this essay I wish to consider whether such observations are not also applicable to the City of God, which, to the Catholic imagination, has long been associated with the architectural setting of sacred liturgy. Prior to the Second Vatican Council (1962–1965), American Catholics, like generations of the faithful before them, conceived of their respective places of worship literally as parts of God's domain, parcels of the heavenly city made visible. Catholic buildings in the United States looked different from others—even other places of Christian worship—because they were believed to be of a fundamentally different order than their architectural surroundings. The Catholic building tradition regarded every brick and mortar joint in the fabric of a church as sacred; it called upon the commonest materials to become something more than themselves. And if the Byzantine
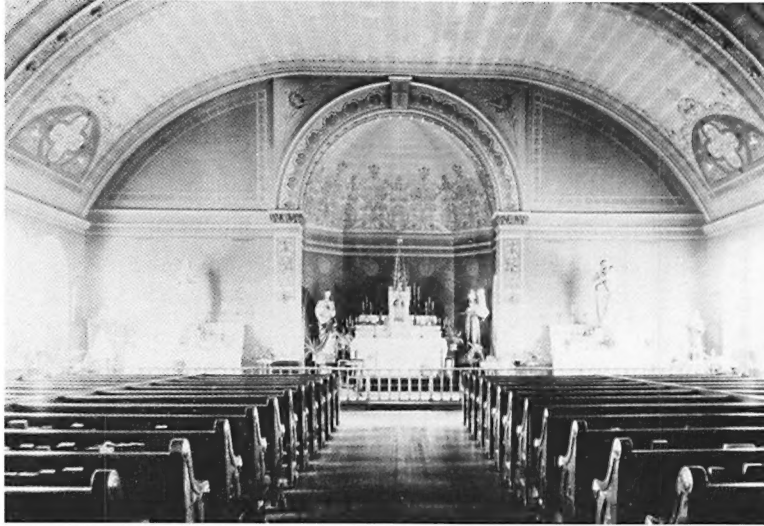
1. A typical U.S. church interior before Vatican Council II had ranks of wooden pews laid out as strictly as city blocks along a single axis.
Photo: Gannon University Archives

or Romanesque or Gothic complexions of the church's properties sometimes seemed oddly anachronistic, what better way to demonstrate the length of Catholic memory?

True, the relationship of a local church building to a city—heavenly or otherwise—was not primarily one of form. But like any great urban center, the church was by the arrangement of its internal parts a mooring place for people and their beliefs—complete with a topography that analysts of Lynch's sort would recognize (fig. 1). Standard were the spatial districts Catholics knew as vestibule, nave and sanctuary, and the pathways through these spaces defined by aisles or ambulatories. In the nave were ranks of wooden pews laid out as strictly as city blocks along a single, inviolable axis. The setting's primary landmarks were part of the elaborate scenery of the sanctuary (fig. 2), neatly framed by communion rail and chancel arch and accessible to few but the clergy. One could even find what urban analysts since Lynch have called a "node"—a discernable locus within a large space—that might take the shape of a devotional chapel or the crossing that typically mediated nave and sanctuary. Together, these fixtures welcomed Catholics to familiar territory.

THE IMAGE OF THE CITY OF GOD

For most of American Catholicism's history, the image of the City of God offered by even the humblest parish church seemed as immutable as the rites that unfolded in that mysterious place. But as part of the liturgical reforms to follow Vatican II, the landscape of Catholic ritual underwent a transformation as unsettling
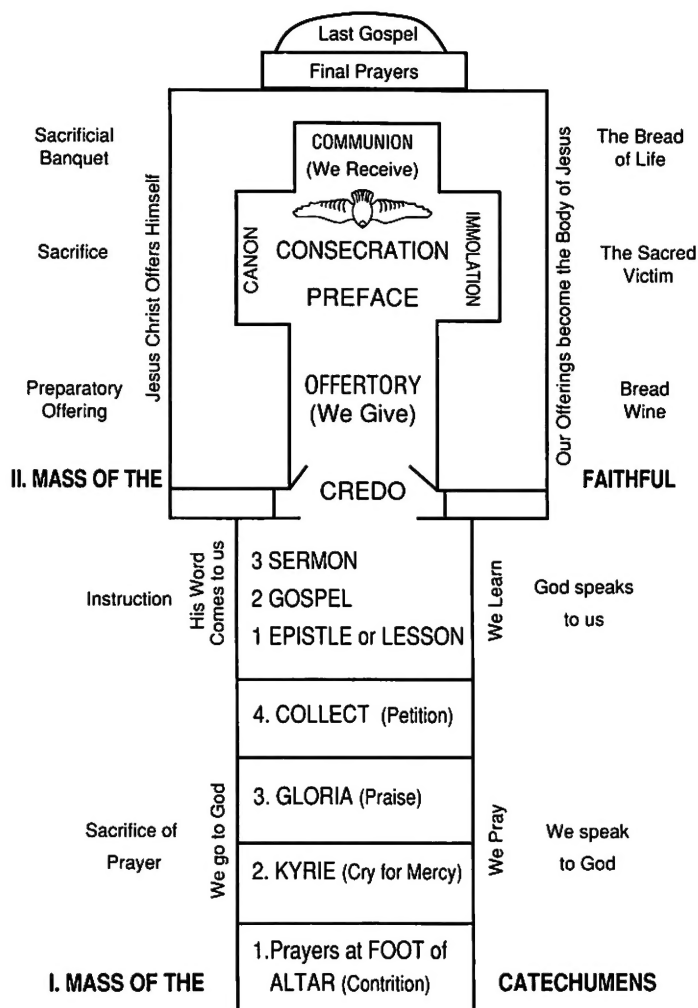
2. The elaborate scenery of the sanctuary was the primary landmark of a preconciliar church.

Photo: Gannon University Archives

to some believers as the aggressive, government-directed urban renewal projects of the 1960s and '70s were to city dwellers throughout the country. Suddenly, popular guides to prayer that had likened the structure of the Mass to the plan of a great basilican hall (fig. 3) were rendered useless; for the basilica itself—and the ecclesiology it embodied—were among those conventions that would not survive the Council's sweeping changes. Liturgy, the faithful were instructed, was no longer to be envisioned as a tidy linear progression through compartments of space and time toward some momentary encounter with the divine. Rather, it was the celebration of persons bound to Christ and each other from the start, whose ritual journeys might challenge them to meander, to explore and invent—all of which required an environment of greater adaptability. "How," liturgists asked, "could a building type of juridical ancestry be true to ritual that is rooted more deeply in love than in law?" "How," they asked, "could buildings derived from a strictly hierarchical model of Catholic polity serve a church that now is eager to unify worshiping communities?" "And how could architecture that habitually pointed to a god 'beyond the rafters' be reconciled with the Christian assertion that God dwells in the very midst of his people?"

On the eve of the Council, reformers could well ask such questions, for there was little about Catholic design that might properly be called "liturgical." Indeed, the rubricism that had pervaded every aspect of the style and setting of the Roman rite since the time of Trent (1545–1563) continued to prevent the

PLAN OF THE MASS

Last Gospel
Final Prayers

Sacrificial Banquet — Jesus Christ Offers Himself — The Bread of Life

COMMUNION (We Receive)

CONSECRATION

Sacrifice — CANON — PREFACE — IMMOLATION — The Sacred Victim

OFFERTORY (We Give)

Preparatory Offering — Bread / Wine

II. MASS OF THE — CREDO — Our Offerings become the Body of Jesus — **FAITHFUL**

Instruction — His Word Comes to us — 3 SERMON / 2 GOSPEL / 1 EPISTLE or LESSON — We Learn — God speaks to us

4. COLLECT (Petition)

3. GLORIA (Praise)

Sacrifice of Prayer — We go to God — 2. KYRIE (Cry for Mercy) — We Pray — We speak to God

1. Prayers at FOOT of ALTAR (Contrition)

I. MASS OF THE — **CATECHUMENS**

laity from actively participating in the mysteries that defined their faith. Catholic buildings remained essentially bicameral, their parts corresponding to the two types of prayer that proceeded simultaneously—but with little connection—at each celebration of the Mass (fig. 4). One room served the private devotional piety of an assembly seeking indirect access to the benefits of divine grace. A second chamber housed the actions of a priest whose canonical routine was also largely a private affair. A fundamental goal of conciliar reform, then, was to unify the worshiping body by unifying the physical setting of its rites. It is this intention that continues to inform the work of American

parishes that must renovate existing churches or build anew for postconciliar worship.

THE LEGISLATION OF REFORM

Guiding the reform of Catholic architecture in the decades since Vatican II has been a body of legislation prepared by ecclesiastical agencies at the international, territorial and diocesan levels, the whole of which is founded upon the Council's own *Constitution on the Sacred Liturgy* (1963). Though not intended as a practical guide to liturgical or architectural reform, the *Constitution* nevertheless established important pastoral and theological grounds for the revision of worship and defined its physical setting as one supportive of the "full, conscious and active participation" of the whole assembly (#14, 124).[2] Early in the document the bishops acknowledged that historical accretion has rendered the rites "less clear to the people of today" (#62), a condition that required a simplification as a remedy. The Council in turn called for the removal from sacred places of elements extraneous to liturgical prayer or misleading to the faithful (#125). Of special importance to modern artists, for whom clarity, directness and understatement had always been explicit design goals, was the Council's promotion of "noble simplicity" as a principle of reform (#34) and its invitation to express the faith of the church through contemporary forms:

> The Church has not adopted any particular style of art
> as its very own but has admitted from every period,
> according to the proper genius and circumstances of
> peoples and the requirements of the many different

rites of the Church. Thus, in the course of centuries, the Church has brought into being a treasury of art that must be very carefully preserved. The art of our own days, coming from every race and region, must also be given free scope in the Church, on condition that it serves the places of worship and sacred rites with the reverence and honor due them. In this way, contemporary art can add its own voice to that wonderful chorus of praise sung by the great masters of past ages of Catholic faith. (#123)

What the Council envisioned was an architecture free of "deficiency, mediocrity, or sham" (#124) that would compel Catholics from a posture of silent passivity to joyful involvement in the unfolding mystery of communal ritual.

Six years after promulgation of the *Constitution*, the Vatican's Congregation for Divine Worship issued its *General Instruction of the Roman Missal* (1969), the first revised plan for celebration of the Roman rite Mass in four centuries. In a chapter devoted entirely to the environment of worship, the *General Instruction* affirmed conciliar prescriptions against "ostentation" (#279) and made clear that church designs must serve fundamentally the rites they house. The *Instruction* outlined the function and general placement of the major appointments—altar, ambo, presider's chair and font—and stressed that accommodations for the faithful should enable them "to take their rightful part [in worship] visually and mentally" (#273). Also noted were the place of the choir, the design of which must signal at once the ministerial role of singers and their membership in the greater assembly (#274).

The setting of eucharistic reservation was described as "a chapel suited to . . . private adoration and prayer" (#276). Specifications for the latter had already been outlined in the Congregation's *Instruction on the Worship of the Eucharistic Mystery* (1967), which recommended that a single tabernacle and its contents be housed in an area "distinct from the middle or central part of the church" (#53).[3]

Prior to this time, of course, it was customary for tabernacles to be fixed on the high altar, situated squarely in the center of the sanctuary, as well as on minor altars dispersed throughout the room. The tabernacle was, as the contents of one preconciliar catechetical manual explained, the very "heart of the church [building],"[4] a focal point of popular attention during the church's corporate celebrations, and proof to the faithful that their building was indeed the dwelling place of God. The model of church design proposed by the Congregation, conversely, centers

upon the living assembly, through whose actions Christ is believed to manifest himself gradually and in a variety of ways: "[f]irst . . . among the faithful gathered in his name; then in his Word, as the Scriptures are read and explained; in the person of the minister; finally and in a unique way *(modo singulari)* under the species of the Eucharist" *(Instruction on the Worship of the Eucharistic Mystery, #55).*[5] The multiple "presences" of Christ in the liturgical realm have their architecture correlaries—the place of gathering, the place of proclamation, the place of oblation and the place of reposition—and these must together constitute a unified and properly ordered whole:

> The people of God assembled for Mass possess an organic and hierarchical structure, expressed by the various ministries and actions for each part of the celebration. The general plan of the sacred edifice should be such that in some way it conveys the image of the gathered assembly. It should also allow the participants to take the place most appropriate to them and assist all to carry out their individual functions properly. . . . Even though [church designs] must express a hierarchial arrangement and the diversity of liturgical offices, they should at the same time form a complete and organic unity, clearly expressive of the unity of the entire holy people. *(General Instruction of the Roman Missal, #257)*

As was customary, instructions from the Vatican were interpreted and applied for the dioceses of the United States by the National Conference of Catholic Bishops' Committee on the Liturgy, whose *Environment and Art in Catholic Worship* was issued in 1978. First published by the United States Catholic Conference, *Environment and Art* took the form of a handsome booklet covered in brown vinyl and embossed with a design by the liturgical artist, Frank Kacmarcik. So familiar did this reference book become to pastors, members of parish building committees, architects and others involved in church construction or renovation that it soon was known commonly as "The Brown Book," and readers even spoke of "Brown-Booking" their various building projects. Part of the popularity of the publication lay perhaps in a text that verges on the poetic.

Environment and Art in Catholic Worship challenges American Catholics to develop "uncommon sensitivity" toward the spatial-environmental conditions of their rites (#55) and to see themselves, the assembly, as an essential component of any building plan:

> The norm for designing liturgical space is the assembly and its liturgies. The building or cover enclosing

the architectural space is a shelter or "skin" for a litur-
gical action. It does not have to "look like" anything
else, past or present. Its integrity, simplicity and beauty,
its physical location and landscaping should take into
account the neighborhood, city and area in which it is
built. (#42)

The document explains further that architecture serves worship
best when it unifies the local church, surrounds it in an environ-
ment of beauty and hospitality, and helps its members to perceive
sacred actions as "proximate, important and personal" (#50).
Buildings to house the liturgy need not be marked by monumen-
tality or extravagance, as they are ultimately the homes of sinners
who should act "without deceit or affectation":

If all distinctions have been stripped away, then basic
honesty has to be carried through in all words, gestures
and movements, art forms, objects, furnishings of pub-
lic worship. Nothing which pretends to be other than
it is has a place in celebration, whether it is a person,
cup, table or sculpture. (#36)

At the diocesan level, norms for art and architecture authored
by special commissions have likewise emphasized the importance
of restraint and authenticity. Guidelines in one diocese, for
example, encourage church builders to work in a spirit of humility
and anticipation. "We are not concerned with building monu-
ments," a diocesan newsletter states. "Do not seek to impress but
only to express the spirit and function of the worshiping Mystical
Body. . . . We are building for a pilgrim church."[6] Instructions
from another diocese note that "[t]he Christian church is first
and foremost a gathering place or meeting house for God's peo-
ple. . . . In this it differs from the temples of other religions
which were essentially dwelling places for the deity."[7] A third
diocesan commission requires that church designs be "neither
anachronistic nor exotic, but contemporary and authentic: A liv-
ing Christian tradition accepts the true, the good and the beautiful
in every age and culture."[8] Yet another commission writes:

A church building should be designed to enable the
Christians who gather there to clearly understand
that they come as a united community to worship the
Father who, in turn, calls his people to loving service
of the human family. If the space is not designed to
enhance communal celebration and thus distorts the
people's understanding of their call to corporate faith
and action, the assembly will be prevented from
attaining a full awareness of their Christian vocation.
If worshipers remain passive spectators at the liturgy,

they are likely to be passive in regard to what they do as church outside the building.[9]

REMAPPING SACRED TERRITORY

Not surprisingly, American architects—especially those trained prior to Vatican II, when the procedures for designing churches were straightforward—have often been perplexed by the volume and complexity of recent Catholic reforms. Defining Catholic architecture before the Council was the assumption that the church had already arrived at certain expressive forms uniquely suited to sacred function, perfect and unchangeable. The longitudinal plan, the detached chancel, the Gothic vault and spire— these were not merely the stylistic devices of architects but parts of a formal language of belief as fixed and venerable in the minds of the faithful as the contents of the Creed. Architects in the service of Catholic worship were expected not so much to "create" or to follow the cultural and artistic currents of the day as to maintain, more-or-less intact, the church's treasury of architectural formulae. As Charles Maginnis, a leading designer of Catholic churches in the 1920s and '30s, explained, "In a world of disconcerting and dramatic change, old ideas are expected to make submission. Nevertheless, the church is an institution that may in complete propriety choose its own accommodation."[10]

Since Vatican II, this "formal" and consciously retrograde approach to architectural design has given way to a more "contextual" one. The latter holds that the sanctity of buildings resides more in their context or use than in their outward appearance, just as the sanctity of ritual bread and wine, oil and water might. To fulfill the requirements of a revised liturgy the Catholic church building no longer stands as a rarefied object, inherently sacred and autonomous from place and historical circumstance. Rather, it is a *vessel* that is meaningless (literally vacant) apart from its occupant church. It may be cast into any authentic form—even the most vernacular—as long as it mediates effectively the union of God and the church. In this its role is nothing less than sacramental.
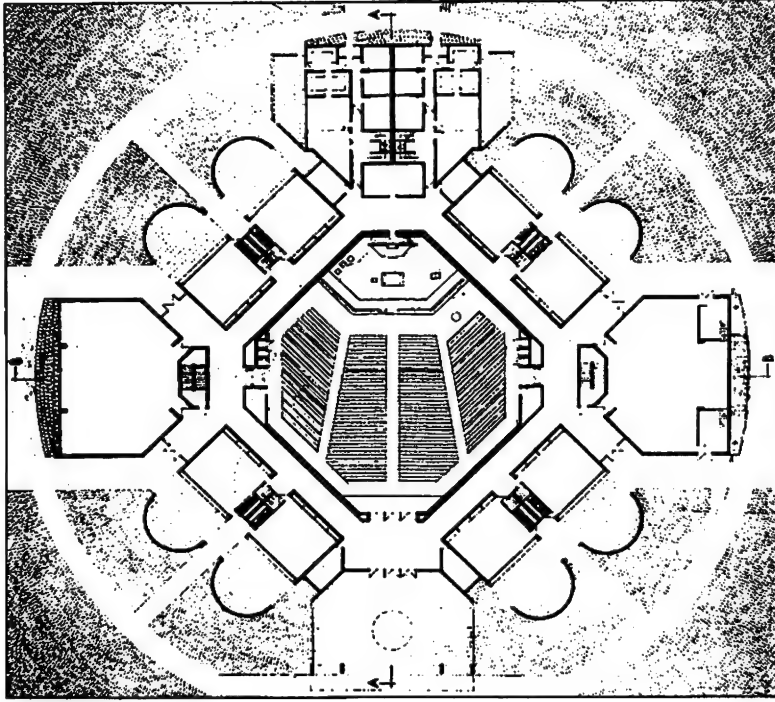
To build after mid-century in a style appropriate to the times has required the church to come to terms with modernist developments in the visual arts. At the time of the Council, modern art was already a century old and an international force among painters and sculptors as well as architects, though rarely did the style make its way into the American Catholic place of worship. What orthodox modernist style had to offer the church in its time of renewal, however, was an impulse toward experimentation with form and an aesthetic aimed at reducing artistic
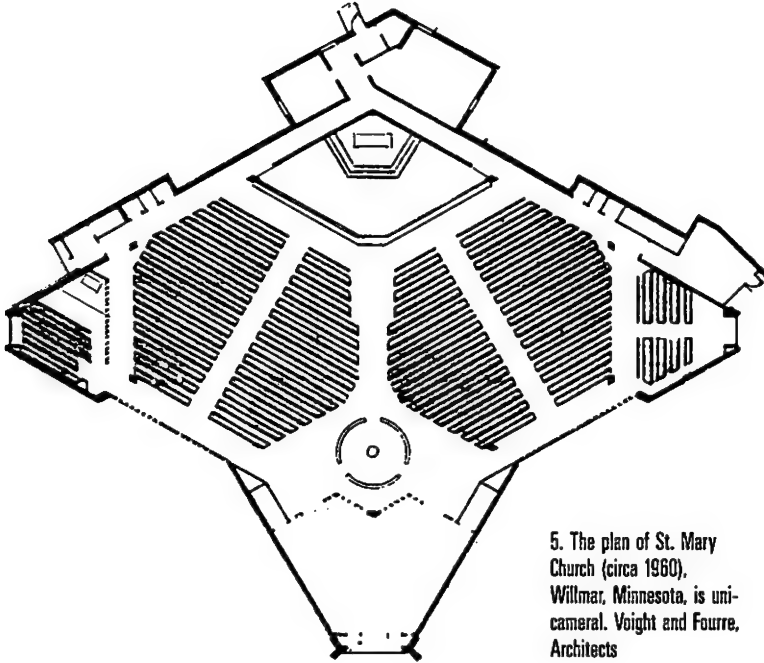
5. The plan of St. Mary Church (circa 1960), Willmar, Minnesota, is uni-cameral. Voight and Fourre, Architects
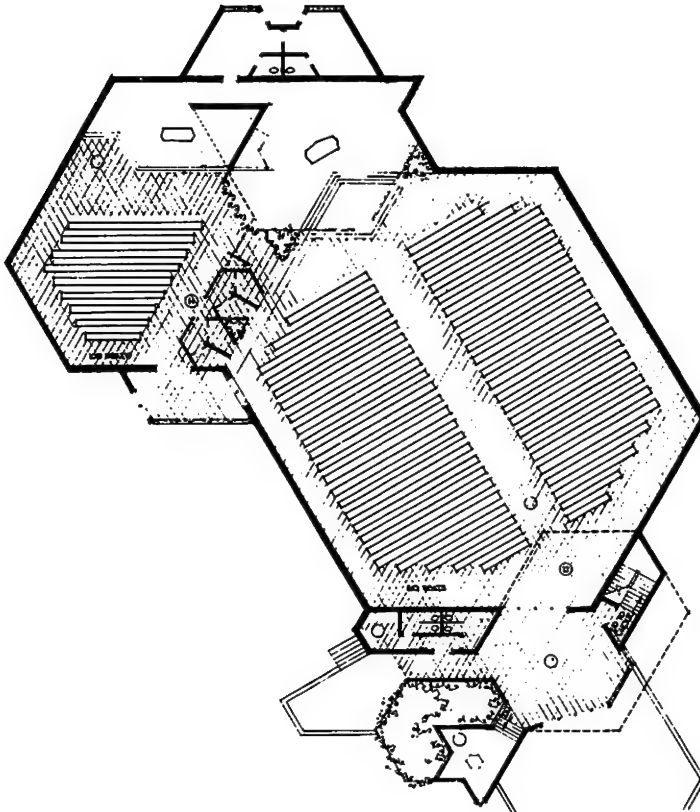
6. This plan for a proposed parish church (1961) exhibits a "crystalline" form. Charles Gray Signor, Architect

expression to its purest, most elemental state. For architects who had adopted modernism's reductivist strategy, the various decorative and iconographical aspects of a building were secondary to its spatial-functional core. The designs for modern buildings, be they homes, schools, airports or churches, evolved "from the inside out," through a logical process of aggregation, which may explain why so many experimental churches, of the 1960s especially, exhibit forms that are nearly "crystalline" or "zoomorphic" (see figs. 5–7). With the liturgical action of the assembly now at their centers, Catholic buildings began to assume shapes related to the way people naturally arrange themselves when participating in important events: by clustering, encircling, radiating, confronting. And of the forms resulting from modern experimentation in Catholic architecture, those that have proven most popular are the following: 1) the hall church, 2) the fan-shaped church, and 3) the modified long church.

THE POSTCONCILIAR HALL CHURCH

The idea that Christians ought to assemble in open and unified rooms or halls as opposed to long, compartmentalized (and temple-like) corridors of space is not a new one. Indeed, among the first successors to the domestic settings of early Christian
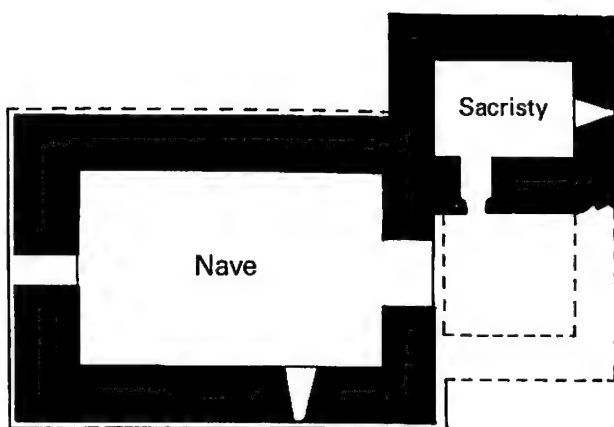
8. St. Kevin's Chapel, Glendalough (County Wicklow), Ireland, is a ninth-century "cell church."
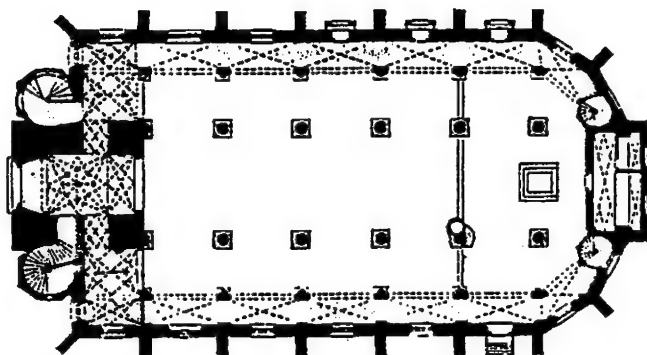
Illustration: Michael DeSanctis, after Kubach
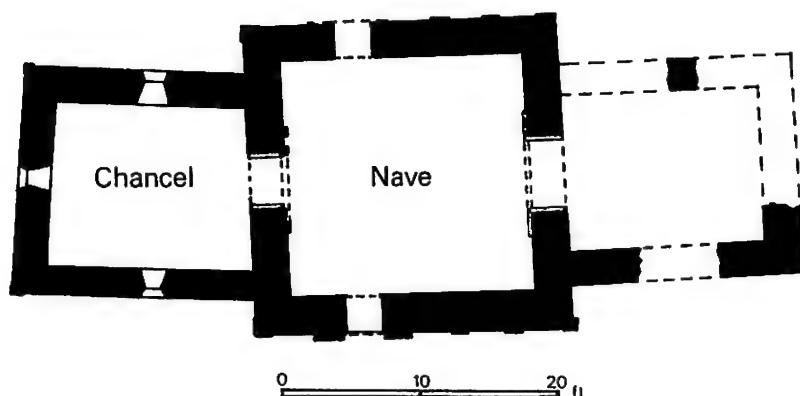
9. The late tenth-century church at Barton-on-Humber, England, shows the development of a chancel on a cell church.
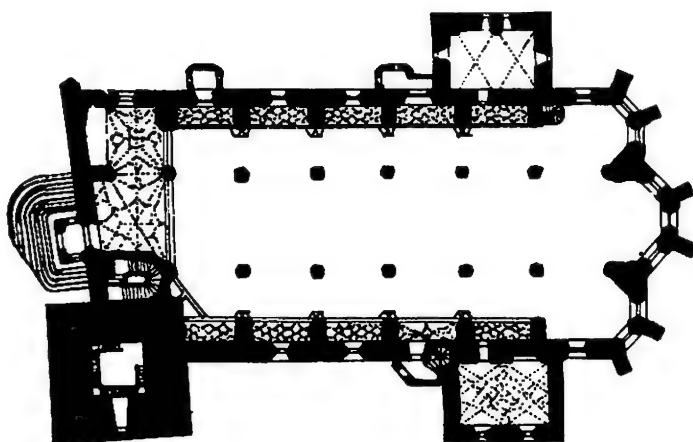
Illustration: Michael DeSanctis, after Rice

worship were various *aulae ecclesiae* or, literally, "halls of the church."[11] These third- and fourth-century structures were composed simply of central halls surrounded by ancillary rooms, and they possessed neither the scale nor the interior divisions later standardized in post-Constantinian basilican churches. Similarly, throughout medieval Europe stood modest single-nave worship buildings (so-called "cell churches" or *Sallkirchen*;[12] see figs. 8 and 9), double- and triple-nave churches, and Romanesque buildings erected by mendicant communities, whose confluent nave and aisle spaces formed halls especially suitable for public preaching. The latter were influential to the development in Germany of so-called *Hallenkirchen* or hall churches, whose interiors were so open that they were sometimes transformed into
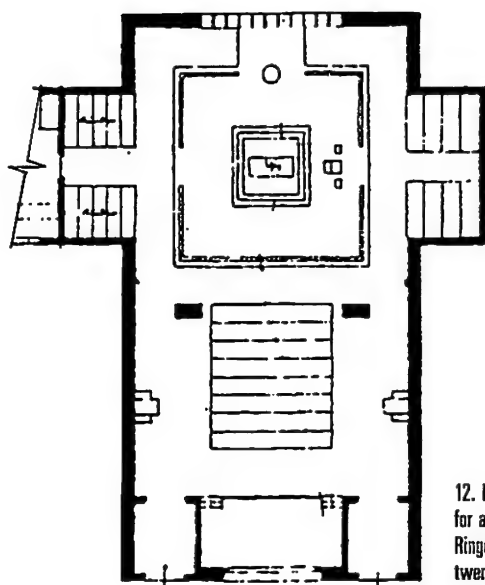
10. The Marienkirche, a sixteenth-century hall church in Marienburg, Germany, is essentially unicameral.

Illustration: Michael DeSanctis, after Hempel

11. The Annenkirche, begun in 1499 in Annaberg, Germany, is a prototypical hall church. The nave and aisles rise to uniform height.

Illustration: Michael DeSanctis, after Hempel

12. Dominikus Böhm's design for a parish church (1934) in Ringenberg, Germany, is a twentieth-century hall church.

places for Lutheran worship. *Hallenkirchen*, like the *Marienkirche* at Marienberg (fig. 10) or the *Annenkirche* at Annaberg (fig. 11), both in Saxony, were virtually unicameral in plan, and their naves and aisles rose to a uniform height.

So enduring was the hall-church type in Germany that its presence is detected in the works of such twentieth-century designers as Dominikus Böhm and Rudolf Schwarz, both of whom made major contributions to the development of modern Catholic architecture. Böhm's parish church in Ringenberg, Germany (fig. 12), and Schwarz's Church of the Holy Family in Oberhausen (fig. 13) are essentially hall churches that owe their spacious, uncluttered volumes to modern methods of construction.[13] And in the United States, where "meeting halls" had been associated almost exclusively with Protestant tradition, the liturgical value of the hall plan was not lost on modernist Barry Byrne. Byrne, whose theology of design is said to have been "forty years ahead of [its] time,"[14] created a number of Catholic churches in the first half of this century that deviated markedly from the longitudinal model, among them St. Patrick Church in Racine, Wisconsin (fig. 14), and Ss. Peter and Paul Church in Pierre, South Dakota (fig. 15). In such examples Byrne gave tangible expression to his conviction that the defining organs of a liturgical building are the altar and the assembly:

> First, the altar. It is primary. The church building exists to house it, the celebrant at it and the people who come from it. The building structure surrounds these with walls and covers them with the span of the roof. This is a church.[15]

There is clear historical precedence, then, for the hall-like buildings that have come to serve Catholic worship since Vatican II. What differentiates postconciliar hall churches from their predecessors, perhaps, is the degree to which their interior fixtures are worked into a coherent ensemble of ritual stations (a function of recent liturgical legislation). At St. Leo Church in Pipestone, Minnesota, for example (figs. 16–18), an early postconciliar work by Edward Sövik, sections of pews for assembly and choir extend from three sides of a *bema* platform that is set beside one of the long walls of a broad, rectangular room. Those entering the worship space must pass the baptismal font and paschal candle, which have been liberated from their preconciliar place of obscurity and fixed at the heart of a large entrance precinct.[16]
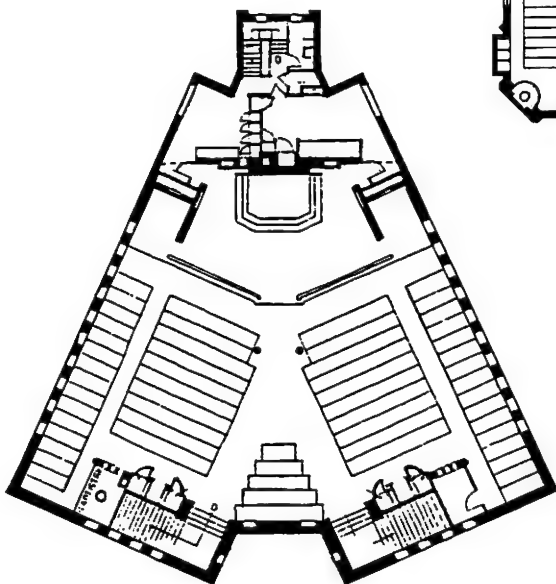
The austerity of the building's form and the frankness with which its structural materials have been treated result from the
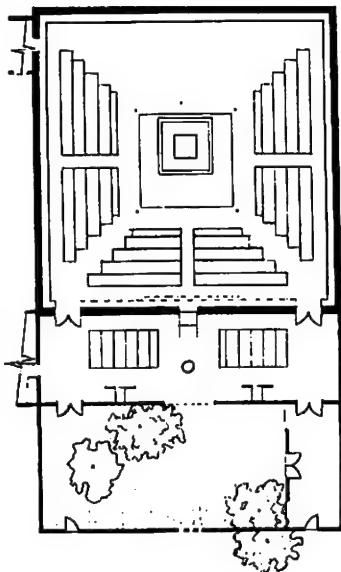
13. Rudolph Schwarz's Church of the Holy Family (1958) in Oberhausen, Germany, is also a hall church.
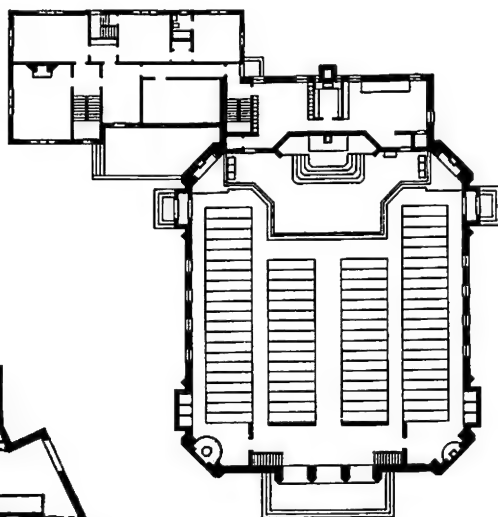
14. Barry Byrne's St. Patrick Church (1924), Racine, Wisconsin, is a hall church that is almost square.


15. Byrne's plan for Ss. Peter and Paul Church (1933), Pierre, South Dakota, shows an adaptation of the hall church that exemplifies his belief that the defining elements of the building are the altar and the assembly.

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16. The austerity of the exterior of St. Leo Church (1968), Pipestone, Minnesota, results from the architect's decision to avoid pompous, authoritarian, other-worldiness.

Photo: Les Turnau, courtesy of Sövik, Mathre, Quanbeck, Schlink, Edwins, Architects
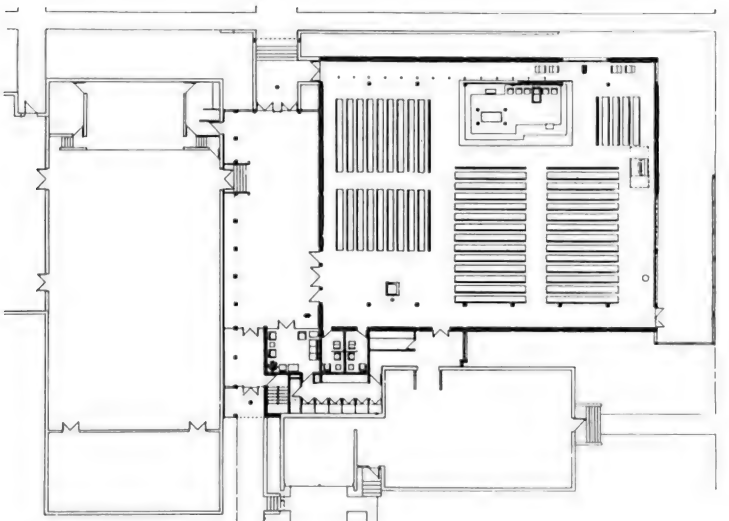
17. The plan for St. Leo Church shows a three-sided arrangement of seats around a bema.

18. The interior of St. Leo Church is a coherent ensemble of ritual stations.

Photo: Les Turnau, courtesy of Sövik, Mathre, Quanbeck, Schlink, Edwins, Architects

architect's decision to free this building from overtly "ecclesiastical" associations. St. Leo Church is, in Sövik's own terms, an "earthy, 'secular,' incarnational place":

> The affinity of [the church] to warehouse construction was not accidental. The intent was to make a building which is not presumptuous, pompous, authoritarian or "impressive." It is not a "fane" or a "nobel edifice"—which is not to say that it lacks real nobility. It is a simple and "secular" building.[17]

Further evidence of what Sövik has called "the return to the non-church"[18] may be found at the Chapel and Cultural Center on the campus of Rensselaer Polytechnic Institute in Troy, New York (figs. 19–20), where the desacralization of the liturgical environment seems even more acute. Built in 1967 as an experiment in multi-functional design, the Chapel and Cultural Center offers a setting flexible enough to accommodate all manner of religious and cultural activity and is described by one of its planners as a place where "events and actions usually thought of as profane are shown to have a sacred character by relating them spatially with liturgical activity."[19] The neutrality of the compact, gymnasium-like structure suggests that if it possesses an elevated status at all it is one conferred upon it by the real church, the *ecclesia*, to whom it owes its reason for being. Students and townspeople who regularly gather here for worship and recreation are

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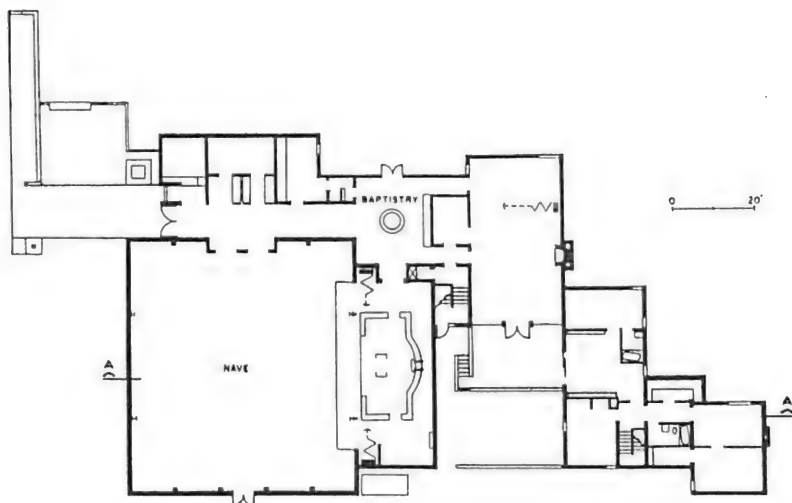
19.The plan for the Chapel and Cultural Center of the Rensselaer Polytechnic Institute (1967), Troy, New York, shows a unicameral, multipurpose nave. Adé Bethune and Thomas Phelan were the liturgical consultants; Levatich and Miller were the architects.
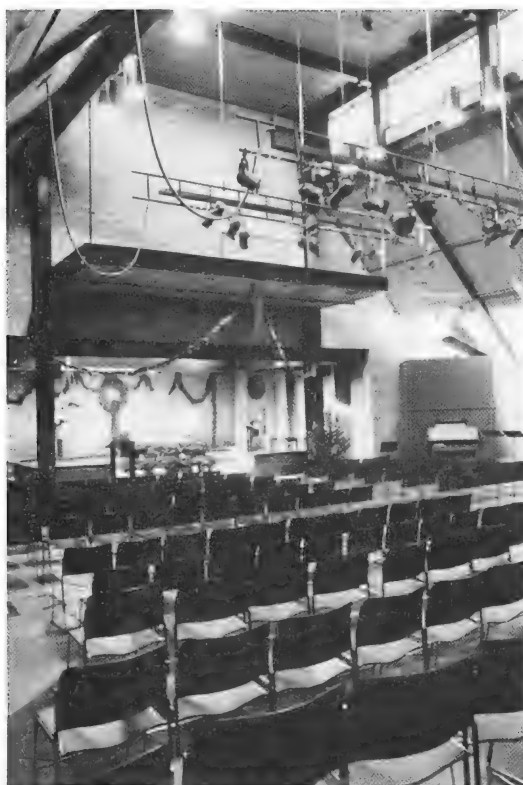
The interior of the nave shows the acute desacralization of the environment.

Photo: Michael DeSanctis

22
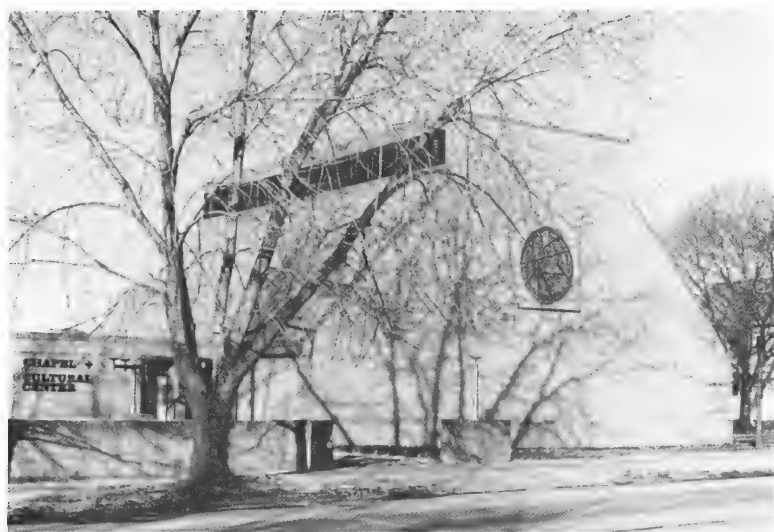
21–22. The chapel's squat form, unadorned exterior walls and shed roofs make it virtually indistinguishable from common industrial structures.
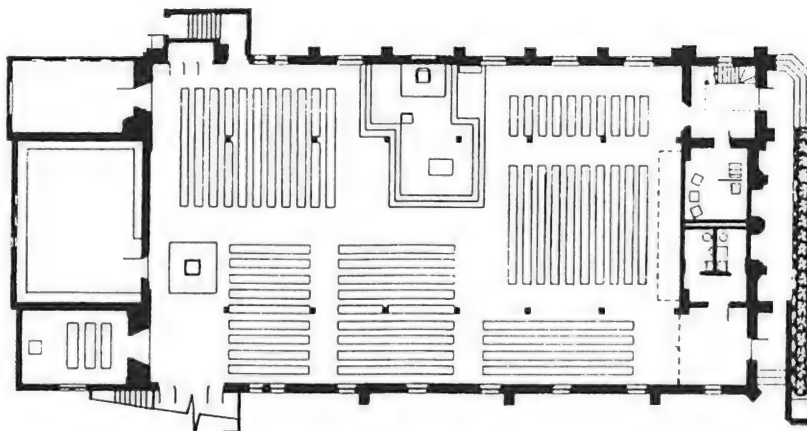
Photos: Michael DeSanctis

23. The 1988 renovation of St. Peter Church, Saratoga Springs, New York, reoriented the assembly and dispensed with plaster faux-Gothicism. The liturgical consultant was Frank Kacmarcik; Hammel, Green and Abrahamson were the architects.

Photo: Michael DeSanctis

free to impose their own identity on concrete block, steel, wood and glass, which were "never intended to suggest a 'church.'"[20] From the exterior, in fact, the building's squat form, unadorned walls and shed roofs make it virtually indistinguishable from common industrial structures (see figs. 21–22).

Not far from Rensselaer Polytechnic Institute is the Church of St. Peter in Saratoga Springs, New York, a Gothic revival building whose interior plaster flesh was literally pared to the bone as part of a renovation completed in 1980 (figs. 23–25). In this case, a worship environment originally conceived along longitudinal lines has given way to a more centralized scheme oriented toward a side wall. Gone is the directional tunnel of vaulted bays that once compelled worshipers to line up before the entrance of a remote chancel. In its place there now exists an open, airy space—interrupted only minimally by slender supporting posts—where the assembly embraces the site of proclamation and sacrifice. The seating configuration here, as in Sövik's building, might be called "confrontational," as it leads worshipers to acknowledge each other as well as the focal furnishings. Any vestige of Gothicism that remains in the nave-hall

24. The plan of the renovation shows the reorientation of the assembly seating.


25. By its placement, the font is an initial signal as to the purpose of this hall: housing a baptized community while it enacts its rituals.

Photo: Michael DeSanctis

25

26–27 The interior of St. Walburga Church before (circa 1955) and after (1988) the renovation for which Conrad Kraus served as liturgical consultant and Crowner/King as architects.
Photos: Michael DeSanctis
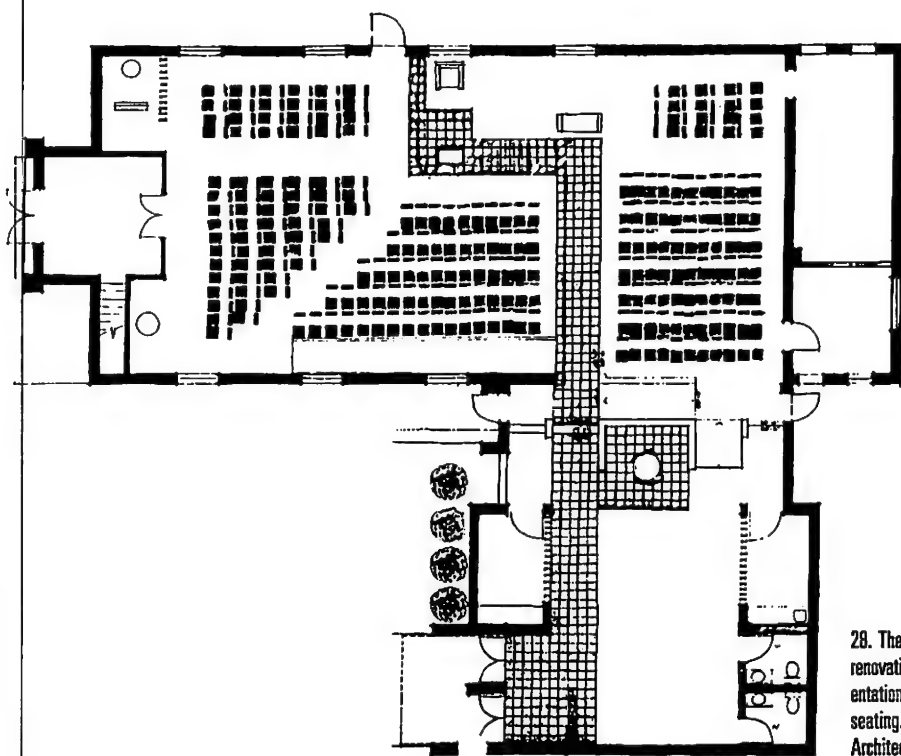
28. The plan of the 1988 renovation shows the reorientation of the assembly seating. Crowner/King Architects

is made to defer to the modern style and arrangement of new appointments, and the relative visual poverty of the interior reminds worshipers that it is they who must transform architecture, not vice versa.

Similar results have been obtained at St. Walburga Church in Titusville, Pennsylvania, where renovation in 1988 changed the worship habits of an entire community by reshaping its century-old building (figs. 26–30). A major reorientation of the liturgical plan has put altar, ambo and chair at one of the building's side walls, and an L-wing grafted to the nave in the 1960s has been transformed into a place of gathering and baptism. Existing arched windows have been retained and offer a luminous backdrop to the primary appointments. In the revised seating plan, which encourages worshipers to interact with each other from three sides of the altar table, something of the ancient *triclinium* emerges, however magnified or abstracted, and an important christological belief is implied: The assembly, relieved of its historical anonymity, assumes a role as sacramental as sacred word, sacred meal and presiding priest. By extension, chairs and pews that might previously have been conceived as mere functional

27

29. The 1988 renovation recaptures a zone of liturgical activity largely absent from preconciliar U.S. Catholic churches: the gathering space.
Photo: Michael DeSanctis

30. Long pews that had a corral effect were cut down to be elegant seats with a more human scale.
Photo: Michael DeSanctis
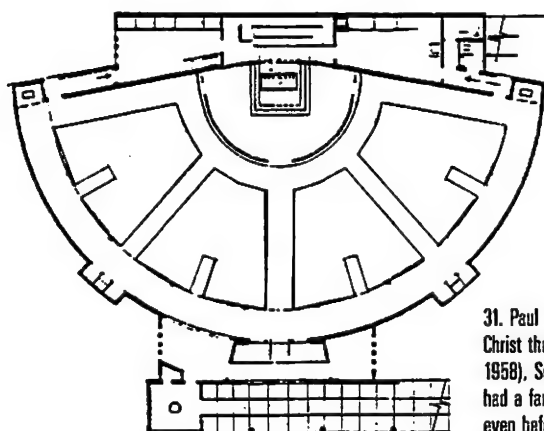
31. Paul Thiry's Church of Christ the King (1950–1958), Seattle, Washington, had a fan-shaped plan, even before Vatican II.

necessities are seen more clearly as resting places for Christ's body—the church. They are stations of enthronement as noble in purpose as any gospel book stand, altar or tabernacle. To the youngest members of St. Walburga, the renovated church is simply an exciting place in which to be, and they regularly vie with each other to sit closest to the altar in the shortened pews (fig. 30).[21]

FAN-SHAPED CHURCHES

Writing in 1938 for *Liturgical Arts*, H. A. Reinhold predicted that the church form most likely to result from recent theorizing among German architects was the "open fan."[22] Reinhold had tracked the careers of architects involved in Germany's Catholic Youth Movement[23] and was certain that their experiments with radial-plan church buildings would eventually have a bearing on Catholic architecture beyond national boundaries. In fulfillment of Reinhold's prediction, a number of churches with fan-like plans were erected in the United States after the Second World War, among them Paul Thiry's Church of Christ the King in Seattle, Washington (fig. 31), and Chester Wright's Church of the Sacred Heart in Holyoke, Massachusetts (fig. 32). Contributing to the spread of fan-type churches was the publication in 1938 of Rudolf Schwarz's *Vom Bau der Kirche*, later released in English as *The Church Incarnate* (1958) and examined in the pages of such professional periodicals as *The Architectural Record*.[24] Among the archetypal plans proposed by Schwarz in this highly personal treatise on sacred geometry was the "open ring" (fig. 33), which the architect described in the following way:

> In this plan . . . the people stand in a ring around the altar . . . and the priest stands at the altar as the
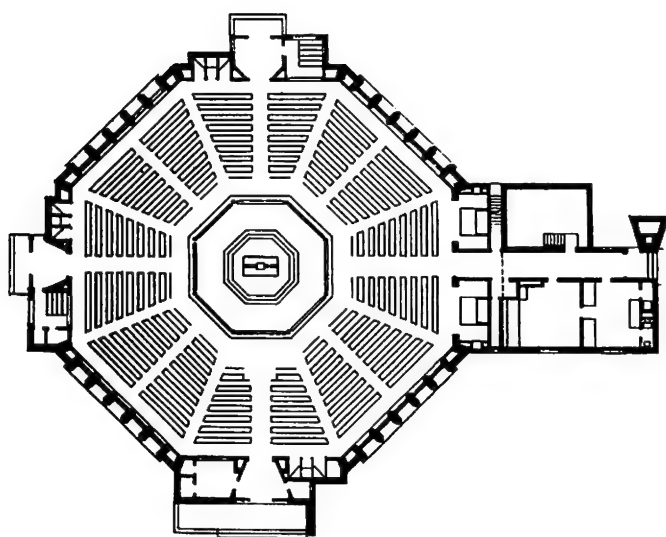
32. In 1950, Chester Wright designed the Church of the Sacred Heart, Holyoke, Massachusetts, so that the assembly's seats would radiate from the central altar.
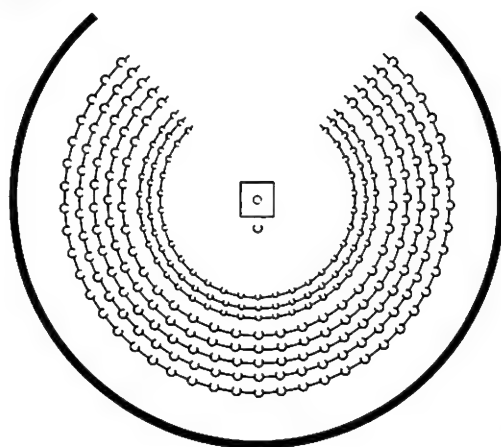

33. "The Open Ring" from The Church Incarnate by Rudolf Schwarz. Reprinted by special permission of Regnery Gateway, Inc., Washington, D.C.

representative of the congregation. . . . This plan is meant to weave into a unity inwardness and remoteness, a sheltering and an opening up, existence and way, and it is meant to open up a space into the infinite. . . . The altar is both apex and threshold.[25]

Immediately following Vatican II, liturgical arrangements corresponding to Schwarz's poetic vision proliferated in the U.S., sometimes in buildings that gave emphatic exterior expression to their interior workings, as did Our Lady of Guadalupe Church in Holbrook, Arizona (fig. 34), or in other cases behind walls that did not as frankly disclose their contents (see figs. 35–37). By the early 1970s, however, the fan-shaped church had become a staple of postconciliar design, as common to Catholic architecture in our time as the cruciform configuration had become during the Middle Ages. In fact, to many Catholics, churches designed "in the round" represented the clearest evidence that something
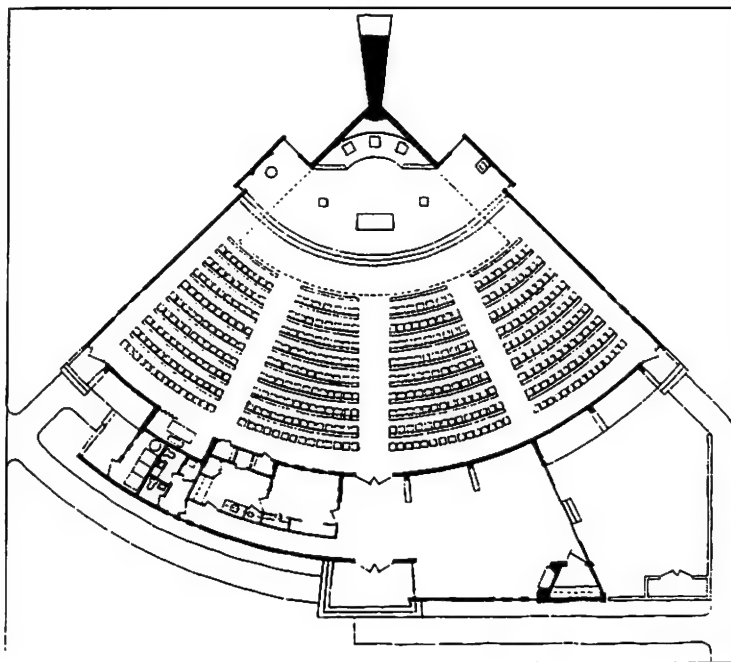
34. In Wybe van der Meer's Our Lady of Guadalupe Church (1968), Holbrook, Arizona, the shape of the building determines the fanned seating arrangement.
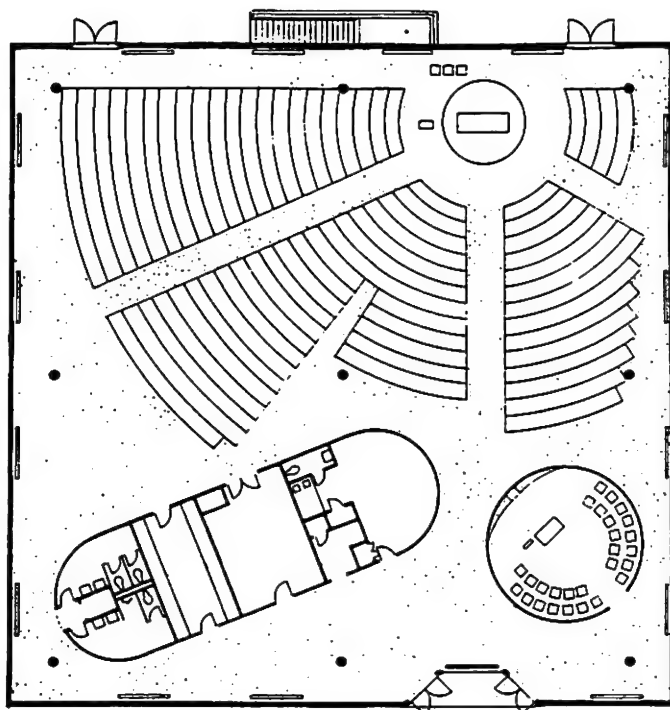
35. The fanned seating arrangement of Russel Gibson's Church of the Blessed Sacrament (1973), East Hartford, Connecticut, is contained in a square.
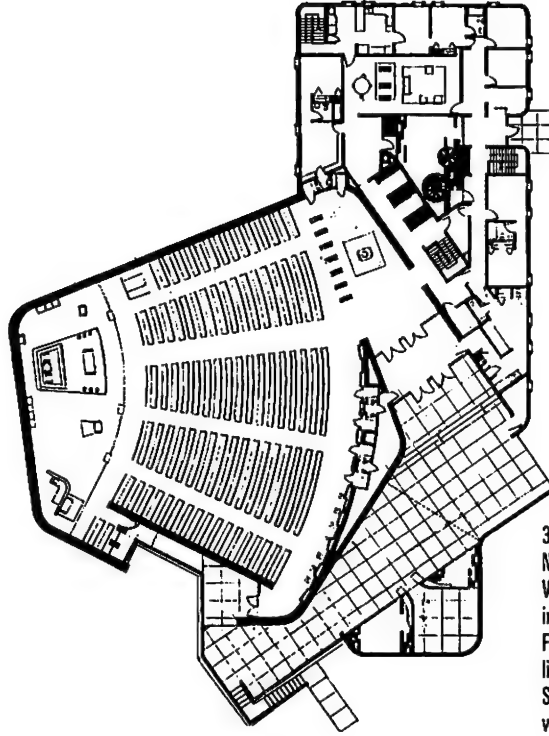
36. The plan for Holy
Name Church (1966),
Watertown, South Dakota,
incorporates radial seating.
Frank Kacmarcik was the
liturgical consultant and
Spitznagel Partners, Inc.,
were the architects.
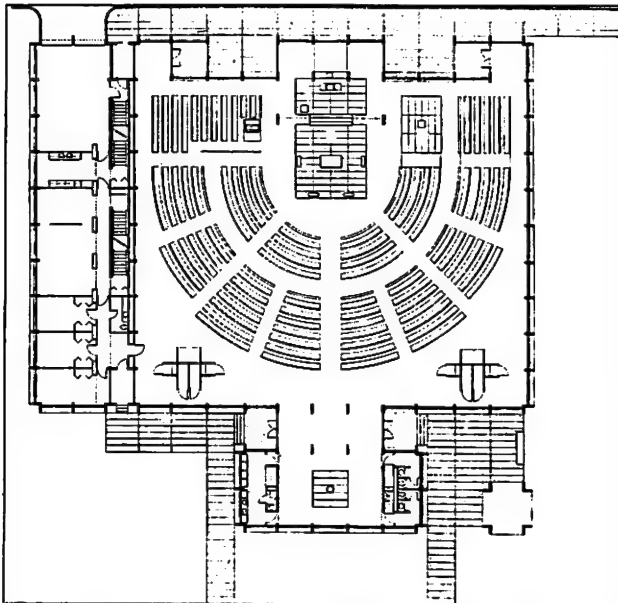
37. The semi-circular seating
plan of Purification of the
Blessed Virgin Mary Church
(1970–1971), Ellwood City,
Pennsylvania, is contained in
a square. William Schickel
was the liturgical consultant
and P. Arthur d'Orazio was
the architect.
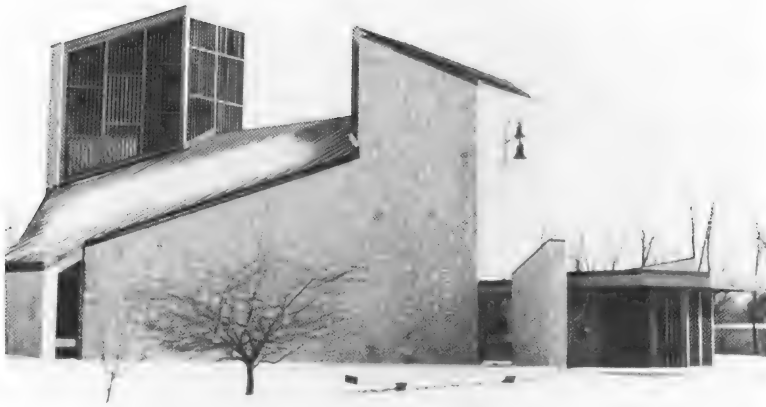
38. St. Margaret of
Cortona Church (1970),
Columbus, Ohio, was
designed by Pietro
Belluschi and Brubaker/
Brandt Architects. James
Kulp was the liturgical
consultant.

Photo: Courtesy of
Brubaker/Brandt Architects
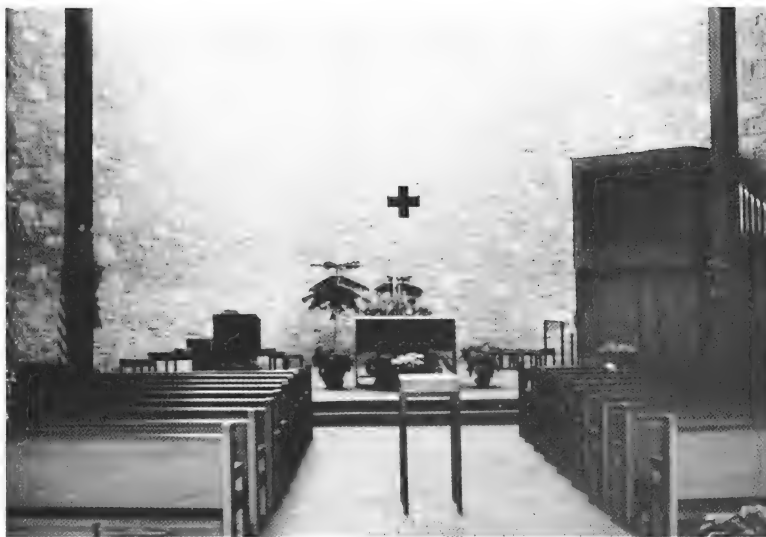
39. St. Margaret of
Cortona Church's bold
geometry and exquisitely
simple appointments
fix it securely within the
tradition of American
modernism.

Photo: © William Schickel
Studios. Used with
permission.

40. The setting for the celebration of eucharist in St. Margaret of Cortona Church occupies only half of the interior. Places for baptism, reconciliation and devotions are in the remainder of the space.

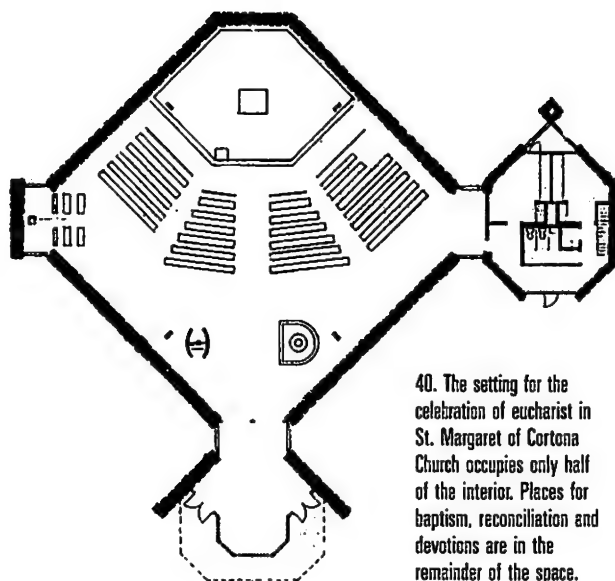fundamental to worship had changed with Vatican II. Sacred buildings that rose increasingly from vast parking lots and spread their wings out like theaters or auditoriums were, to the popular mind, "Vatican II churches." The challenge to architects, then, was to lend artistic integrity to a building form that was at once immensely reproducible and expected to fit most often into the new and textureless landscape of the American suburb.

An example of how one architect met this challenge is St. Margaret of Cortona Church in Columbus, Ohio, designed in 1970 by Pietro Belluschi (figs. 38–41) and used by the local liturgical commission as a model of postconciliar design for the entire diocese of Columbus. Because St. Margaret Parish was begun as a mission to immigrant stonecutters brought from Italy to work in Columbus' San Margherita limestone quarries, the architect employed local stone (quarried not far from the church) as a major material. Around a simple square plan set on its axis Belluschi wrapped thick planes of stone that were cut and laid by parishioners. These mural surfaces at once provide a striking enclosure for worship and celebrate the very material that has long sustained the life of the community. Pew seating for 300 radiates from a hexagonal *bema* at the building's forward corner that is illuminated from above by a boxy, grilled lightwell. The area for celebrating eucharist occupies only half of the church's interior space, and places for devotional prayer, baptism and reconciliation are established at or near the three remaining corners. St. Margaret Church has been compared to rustic church

34

41. William Schickel's baptismal font in St. Margaret of Cortona Church is a simple, powerful egg shape.
Photo: Michael DeSanctis

buildings of the Tuscan countryside that hold meaning for members of the parish. Yet the structure's bold geometry and exquisitely simple liturgical appointments (by William Schickel) fix it securely within the tradition of American modernism, more akin to Belluschi's own set of "Oregon churches" or even the more refined Cathedral of San Francisco than to the churches of rural Italian villages.

A second example of how the common fan arrangement may receive uncommon architectural treatment is found at the Church of St. Edward the Confessor in Medfield, Massachusetts, a rural community not far from Boston (figs. 42–45). The plan of St. Edward consists primarily of a large eucharistic hall and a small day chapel, both of which have prominent curved walls that embrace semicircular configurations of furnishings. The major worship space accommodates an assembly of 550 and is centered on a wooden altar on a predella that is independent from an adjacent presbyterium. Natural illumination is provided by a band of clear-glazed windows set high on the room's dominant wall. The plain, largely achromatic interior of St. Edward constitutes an environment so transparent as to seem incomplete

35

42. The Church of St. Edward the Confessor, Medfield, Massachusetts, was built in 1981 with Adé Bethune, liturgical consultant, and Dooling and Siegal, architects.

Photo: Michael DeSanctis

SANCTUARY

SACRISTY

RECONCILIATION

OFF

NARTHEX

PARISH OFF

CHAPEL
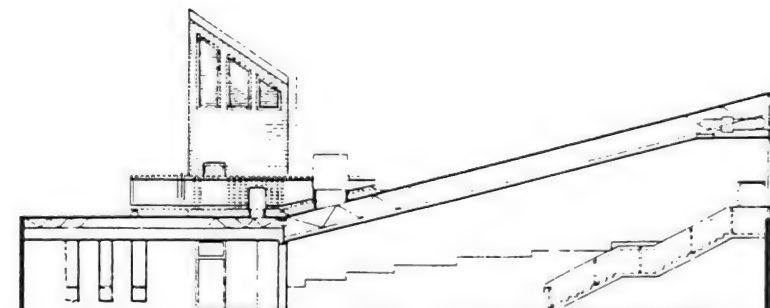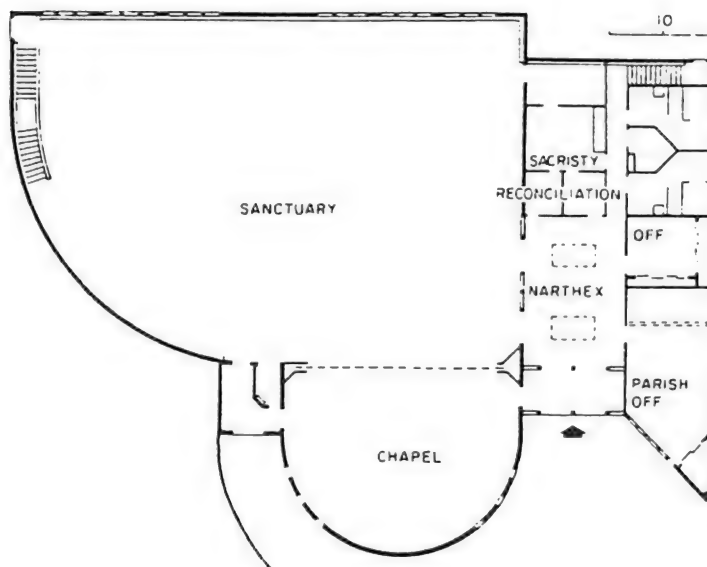
43. The plan and section views of St. Edward the Confessor Church show how the common fan arrangement may receive uncommon treatment.
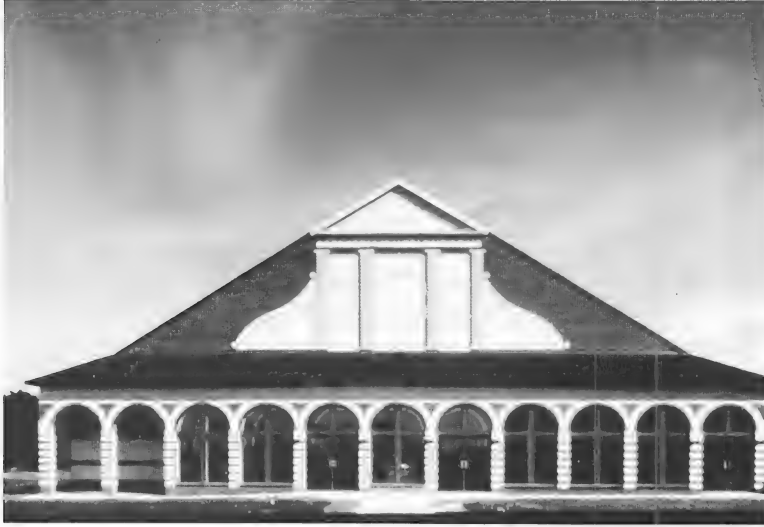
44. The altar in St. Edward the Confessor Church stands alone on a predella that is not anchored to a wall.
Photo: Michael DeSanctis

45. The plain, achromatic interior seems incomplete without the assembly.
Photo; Michael DeSanctis

46. The gable ends of St. Jerome Church (1988–1989), Waco, Texas, carry a simplified version of the facade of the Church of Santa Maria Novella, Florence.

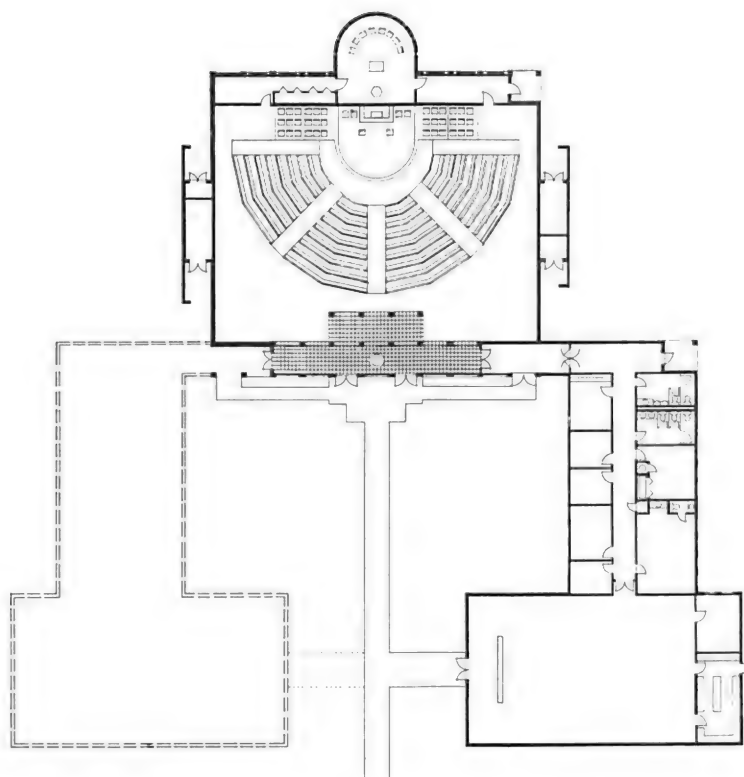Photo: © Clovis Heimsath Architects. Used with permission.

without an assembly of worshipers. Even the building's exterior, which results from the fusing of the simplest geometric forms, has a scale and cladding consistent enough with local convention as to suggest none of the triumphalism or exoticism associated with Catholic design of a previous age. The exterior exhibits not only wood shake siding, common in this part of New England, but a roof line topped by a curious picket fence (used to mask mechanical fixtures) and pierced by a sharply angled bell tower. The result is both novel-looking and appropriate to its rural context; a collection of rustic outbuildings and a sleek, minimalist piece of sculpture; a form literally built into the side of a hill but open at one end to the movement of worshipers.

Even more intriguing, perhaps, is the appearance of St. Jerome Church in Waco, Texas, designed in 1988 by Clovis Heimsath (figs. 46–50). In plan, the building's primary liturgical setting is a fairly straightforward fan-in-rectangle set on a central axis. A corridor links this space to a chapel of reservation, also on axis, and the whole is surrounded by a rather thin-looking masonry shell and covered over by a broad, saddle-back roof. What makes the design of St. Jerome so peculiar, however, is the appliqué of decorative elements that has been imposed on its dominant mural faces. The church's exterior gable ends, for example, are covered with simplified versions of Leon Batista Alberti's facade for the Church of Santa Maria Novella in Florence (fig. 47), complete with consoles, *oculus* and patterned tracery. Heimsath's design is not merely an oblique tribute to the Renaissance model but a direct quotation that provides a kind of high-styled

47. The facade of Santa Maria Novella (circa 1456–1470), by Leon Batista Alberti, offered a classical face to a Gothic church building.

Photo: Michael DeSanctis

48. The plan of St. Jerome Church is a fairly straight-forward fan-in-rectangle set on a central axis.

49. The interior of St. Jerome Church further develops the Tuscan Renaissance theme.

Photo: © Clovis Heimsath Architects. Used with permission.

50. The tabernacle resembles the baptistry of San Giovanni, Florence.

Photo: © Clovis Heimsath Architects. Used with permission.

51. The half-scale replica of Maya Lin's Vietnam Veterans Memorial tours the country but gives only a pale estimate of the original's power.
Photo: Michael DeSanctis

Mediterranean pedigree for a structure that might otherwise read as a pole barn or generic utility building. Though one is tempted to dismiss the gesture as an example of playful postmodern historicism, the architect insists that his aim was to invest this, the only Catholic church to be constructed in the Waco area in decades, with serious symbolic content. Just as Alberti's fifteenth-century addition to an existing Gothic building was intended to reawaken Florentines to the beauty of classical architectural vocabulary, so Heimsath's facade is intended to awaken a local population that is predominantly Southern Baptist to the rich-ness of Catholic heritage. Both works propagandize, a function that the newer one is able to carry out within its doors, where the Tuscan Renaissance theme is continued in painted wall motifs and in appointments, like the tabernacle, made to look like models of important Florentine monuments (fig. 50). If, as the architect suggests, "Catholics need three-dimensional symbols of their faith,"[26] then St. Jerome Church is an occasion of sacred facsimile, not so different in function from the so-called "Moving Wall," a half-scale replica of the Vietnam Veteran's Memorial in Washington that tours American cities offering those who have never seen Maya Lin's masterpiece some pale estimate of its power (fig. 51). Both the "Moving Wall" and Heimsath's "Little Palazzo on the Prairie"[27] are third-class sacramentals that borrow their hallowedness, their affective power from greater sources.

MODIFIED LONG-PLAN CHURCHES

Heretofore, the buildings examined in this essay have been new ones designed to the specifications of Vatican II or preconciliar
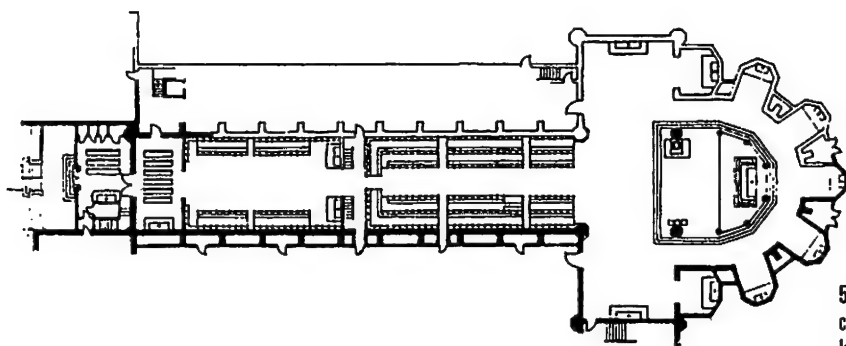
52. The Gethsemani abbey church is an exceptionally long cruciform building (top) that was modified in 1968 by William Schickel, consultant, and Jones, McCormick, Peacock, Tillar and Gam, architects (bottom).
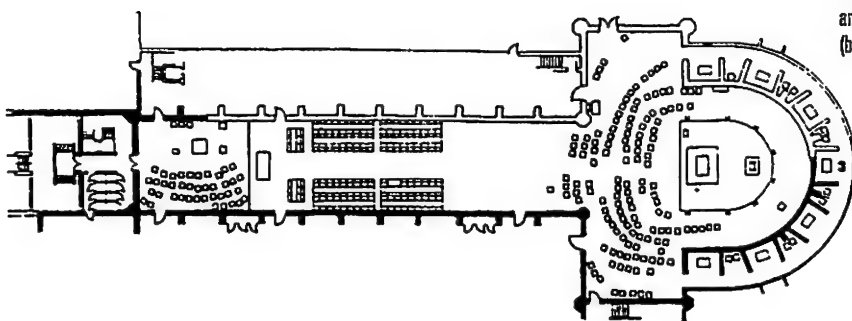
structures capable of neat renovation. Special problems are posed, however, by the conversion of buildings erected before the Council whose naves are especially long and/or filled with systems of columns, posts or piers that carry a roof. These, which might be called "long-plan" churches, neither convert easily to halls nor to radially planned spaces in which the entire assembly can gather close to altar, ambo and chair. Thus, they require other means of reordering.

One of the earliest and best-known postconciliar examples of a modified long-plan building is the Gethsemani Abbey Church at Trappist, Kentucky (figs. 52 and 53), renovated in 1968 under the guidance of William Schickel. Here, in an exceptionally long cruciform building, the site of monastic prayer and a separate visitor's chapel were transformed by the introduction of flexible seating and a new arrangement of major furnishings. Both spaces have been enlarged to accommodate radiating arcs of movable chairs, the latter by utilizing space in the transepts and crossing that had previously divided the sanctuary from a monastic choir. The purely graphic aspect of this and similar plans, the image they offer of sacred actions "spilling over" from an architectural
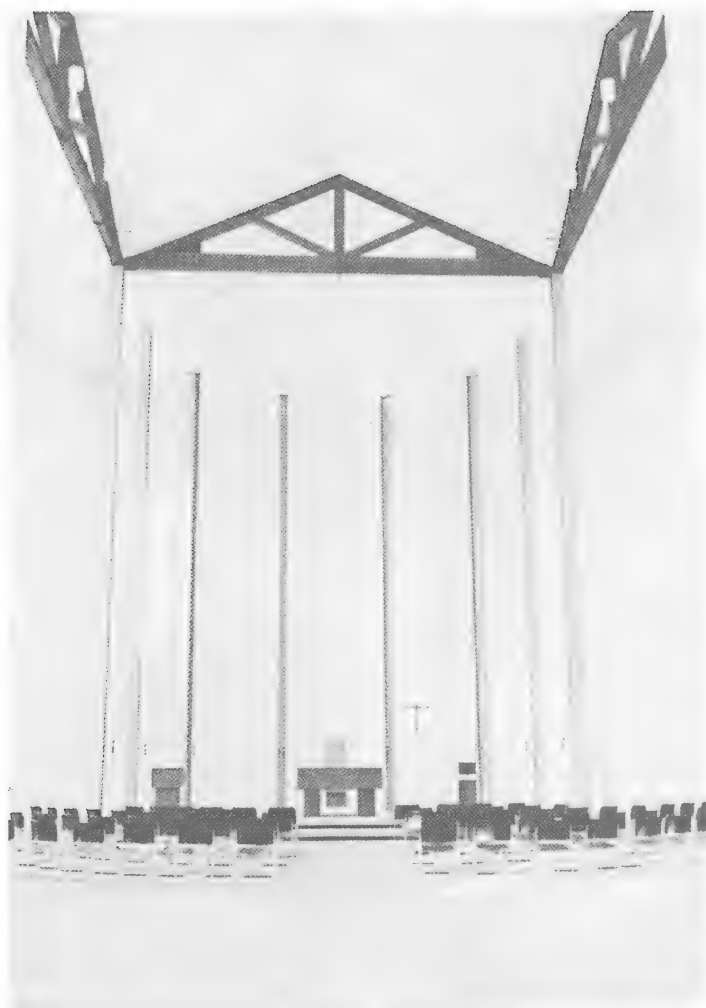
53. The former sanctuary became the "room" for celebrating eucharist.

Photo: © William Schickel Studios. Used with permission.

crucible into the body of a church, has become an important part of the iconographical legacy of Vatican II. Its application to parish churches may be even more pronounced.

At the Cathedral of the Immaculate Conception in Syracuse, New York (figs. 54–56), renovation in 1986 of another long building required that the heart of the liturgical plan be moved from a deep apsidal chamber to the meeting place of nave and crossing. A *bema* at the level of the existing sanctuary floor extends toward the nave, where it is met by fixed pews in the nave and flanked by movable chairs. New appointments stand on this projected surface, and the cathedra rests on the processional axis beneath the original chancel arch. Chapel spaces at the front house the cathedral's new baptismal font and pillar tabernacle. The setting retains much of its Gothic revival formality,

54. Robert Rambusch, liturgical consultant, and James Curtin, architect, renovated the Cathedral of the Immaculate Conception in Syracuse, New York, in 1986.
Photo: Michael DeSanctis

and the extreme length of the nave still poses serious liturgical limitations. But gone is the overt stagecraft that belonged to the building when it served a Mass played out like sacred drama from behind the proscenium-like threshold of the sanctuary. Guiding this renovation, it seems, was the presumption that liturgy is an inclusive enterprise, that the real value of sacred word and food lies in their consumption rather than reservation, and that artifice counts for little in a place that must house the authentic presence of Christ-in-community.

Changes to the Church of Ss. Peter and Paul in Hamburg, New York (fig. 57–61), likewise signal a "dispersion" of the sacred

55. Thrusting the bema toward the nave allows the assembly to gather on three sides of the altar.
Photo: Michael DeSanctis
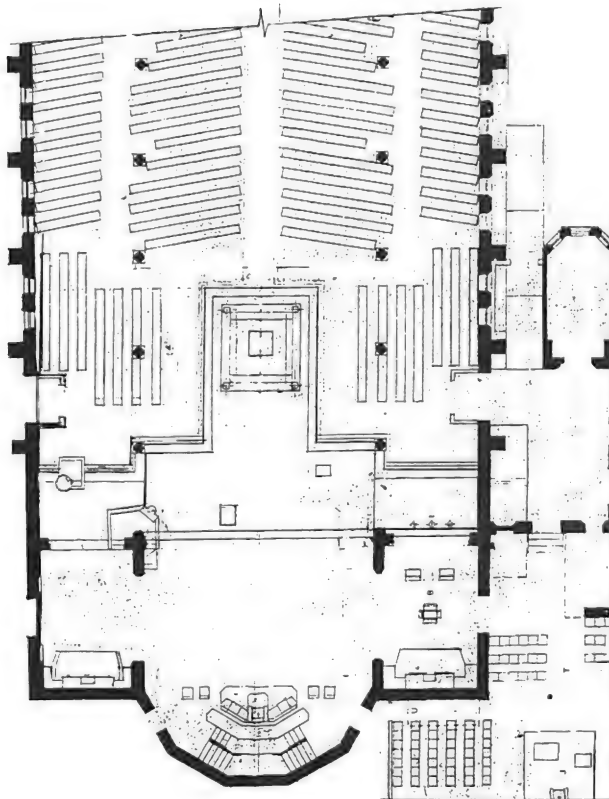
56. The plan for the cathedral conveys the principal that the liturgy is the work of the assembly.
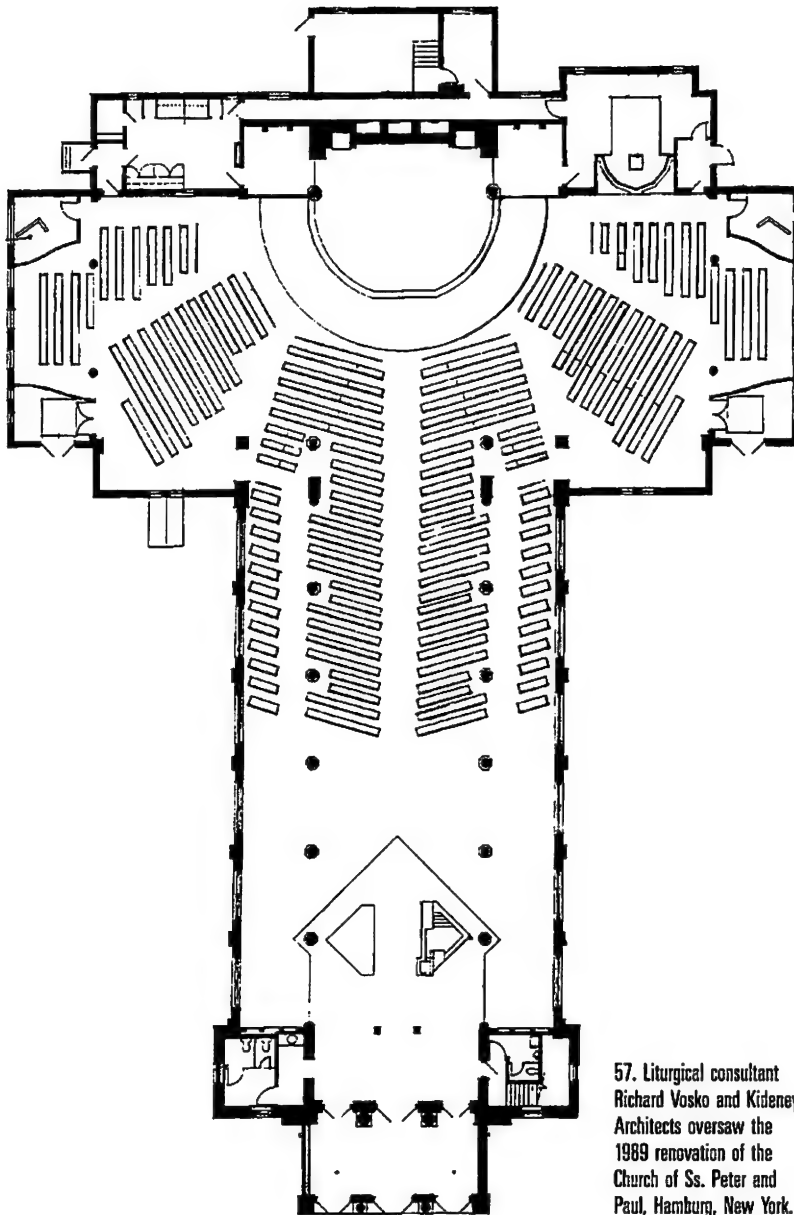
57. Liturgical consultant Richard Vosko and Kideney Architects oversaw the 1989 renovation of the Church of Ss. Peter and Paul, Hamburg, New York.

58. The bema projects into the assembly's area.
Photo: Michael DeSanctis

59. Statuary was relocated to a pro-chapel at an entrance.
Photo: Michael DeSanctis

throughout the entire liturgical environment. Erected in 1911 to seat an assembly of 600, this neo-Romanesque building was later enlarged by the addition of transepts to nearly twice its original size. As part of a renovation in 1989, the church's devotional statues were moved to an existing vestibule, where they are now visible to passers-by through large glass doors. This warm and open pro-chapel gives access to a new gathering space at the nave entrance. An imposing font and immersion pool are the center-pieces of this space, and a nearby ambry houses the sacred oils. Fixed pew seating in the nave and aisles has been splayed at a modest angle to offer worshipers a greater sense of their own gathering, and pews in the transepts bracket a projecting *bema*. Owing to local diocesan regulations, the tabernacle is visible from the main worship hall through the prominent wall of a reservation chapel.[28] The latter has been treated by the renovat-ing architects as a great bay window composed of many lights set within wooden mullions and rails. This building, too, continues to convey an air of formality and basilican grandeur, but its ritual center is no longer a single, inaccessible place.

A final modified long building for consideration is St. Thomas Church in Braintree, Massachusetts (figs. 62–63), whose Latin cross plan includes a nave that stretches for 120 feet. Prior to renovation in 1988, the body of the church was fretted with pews from end to end and bracketed by a shallow vestibule and a rather narrow-mouthed sanctuary. In the modified scheme, altar, ambo and chair stand in the nave on a tiled *bema* that emerges from what had been a rectangular stairwell and adjacent devotional

48

61. Due to diocesan guide-lines, the tabernacle, while still in a separate chapel, is nonetheless visible from the nave.
Photo: Michael DeSanctis

shrine. Pews have been replaced by movable chairs that radiate in sections from the respective sides of the polygonal *bema*, and the original sanctuary space now houses the choir. Structural changes to the church were required to provide a new reservation chapel at a forward corner of the nave and to expand the vestibule to three times its original size. The greater narthex-gathering area opens to such facilities as a vestry and public restrooms and provides a setting for baptism that is visible from
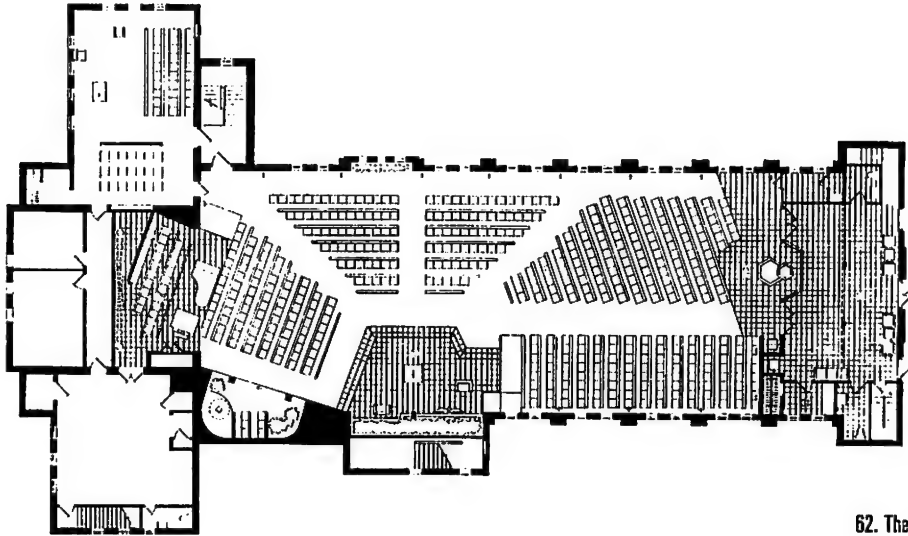
62. The renovation of St. Thomas Church (1988), Braintree, Massachusetts, included a major reorientation of the interior. Richard Vosko was the consultant, and de Castro/Nelson were the architects.
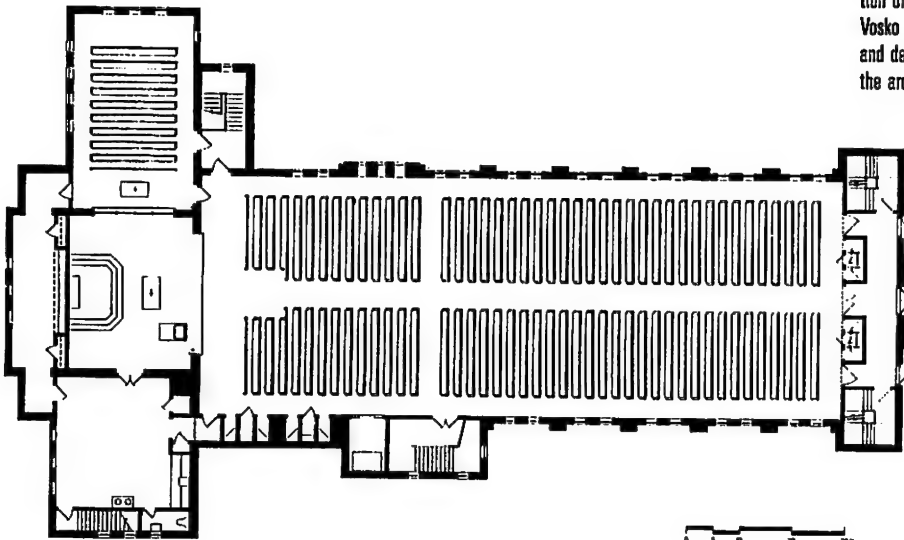
63. Reorienting the interior on the long axis works well to gather the assembly around altar and ambo.
Photo: Courtesy of New Holland Church Furnishings.

the entrance doors through a bowed partition of glass. The pathway defined by the primary processional aisle continues to follow a longitudinal course but no longer presents a "clear shot" from vestibule to altar. It suggests instead a ritual sequence that might be expressed thus: entry (baptism)—celebration (bema with ambo, altar, chair)—reservation (tabernacle).

CONCLUSIONS

If there are weaknesses to designs such as the ones included in this study, they have not escaped American Catholics themselves, many of whom remain openly critical of their new accommodations in the City of God. "A city upon a hill cannot be hidden" (Matthew 5:14), it is true; even less a city in the process of remaking itself, which suffers closest scrutiny by its own inhabitants. I suspect, however, that any clumsiness we detect in these buildings results from their being the products of a church in transition—segments of a tent city, really, for pilgrims who, in the short span of three decades, have only begun to embrace the idea that Catholic worship and its related arts do indeed change. As has been shown, the Council and the postconciliar agencies did much on paper to set a course for the church as it prepares to

enter the third millennium of its life. Nevertheless, the task of implementing reform has been left to local ordinaries and, in turn, to parish committees who often remain unconvinced that the grandeur of the church buildings of the past should be supplanted by "noble simplicity."

With the renewal of the church's sacramental theology, however, there has developed among some Catholic communities a sense that, more than a place, the City of God is primarily a *people*, in whom the paschal mystery is lived out routinely through liturgy. Any architecture that hopes to figure into the rebuilding of this city, then, must above all else meet the basic human needs of those forming what St. Paul calls the very "temple of the living God" (1 Corinthians 3:13): the need for comfort, for hospitality; the need to see, to hear, to savor for oneself the proximity of God in the materials of liturgy. The problem with Catholic design in the centuries after Trent was that its tendency toward spectacle contributed to the obscuring of Christ's presence in his people and the development of a "cult of place" that made lavish display a necessary pre-condition for sacramental efficacy. The Tridentine Catholic drew close to the place of worship hoping to be transformed by its beauty and magnificence. What Catholic practice since Vatican II proposes, conversely, is that architecture encourage believers to draw close to each other in order to fully, consciously and actively participate with Christ in their rituals. The Catholic "cult of place" has been superseded by a "cult of community" that relocates the sacred in the human church as a living edifice built on Christ (1 Peter 2:4).

As a consequence of reform, American Catholic architecture is likely to lose much of its "denominational" identity. The unity of spaces contained in new and renovated Catholic buildings, the prominence they now offer the sites of baptism and scriptural proclamation, and the overall simplification of their decorative schemes remind us of the various "auditory" models that have served mainline Protestantism for centuries. They also offer evidence of ecumenical dialogue.

Recent reforms bring an end as well to the romantic preoccupation with the past that influenced Catholic design in America for most of its life. We can expect no new "museum buildings" dressed in period costume, as liturgy is to be treated less as a sacred artifact and more, in the Council's language, as a "foretaste of the heavenly [banquet]."[29] Tradition remains an important aspect of Catholic culture, certainly. But *traditio*, rightly understood, has as much to do with "handing on" as with "holding on" — especially for an institution with a prophetic mission. And

in parishes open to the conciliar spirit of *aggiornamento,* attempts have been made to speak through the church's allied media of sacrament and art in ways that are somehow meaningful to our generation and useful to the next.

What we are witnessing today in Catholic architecture indeed mirrors the difficult birth of modern art one-and-a-half centuries ago through the collapse of the Academic System and the emergence of both the independent creator and that most novel of occupations, art criticism. In our time it is the rigidity of Tridentine tradition that has been swept away by revolution, and with it the notion that sacred art is best prescribed by formula. The church now concedes greater creative freedom to architects and relies increasingly upon the evaluative skills of various design consultants. In the best situations, the architect and the consultant-cum-critic work with parish groups in the same collaborative manner that has served modern painters, musicians, dancers and actors for decades, and the results, as in much modern art, are often propositional, tentative or open-ended. New Catholic buildings pose questions ("Can Christians gather in *this* kind of a space? Or in *this* kind?"), and, sometimes to the great dismay of the faithful, they clearly refute more of what is popularly believed than they affirm. The uneasiness Catholics continue to experience, however, is simply part of the price the church must now pay for poor or partial catechesis. It is also a necessary part of allowing architects to fulfill their proper roles as artists and of entering into the mystery that lies at the heart of all sacramental and artistic expression. To be sure, not all architecture that is "propositional" is good, and many of the questions raised by newer Catholic buildings are simply the wrong ones or linked too closely to architectural fashion ("Can a church be topped by a picket fence? Can it be fronted by a Renaissance billboard?") One fears that much of what has been erected in the last 30 years may well have to be replaced 30 years hence, if only due to poor craftsmanship. But this, again, is a necessary risk of building in the real world as opposed to a fabricated one, where the inexorable cycle of life, decay and death touches everything.

What remains to be seen now, more than a quarter-century after Vatican II, is whether American Catholics are capable of filling the space that will be left when the last remains of the Counter Reformation have been disassembled, and if their local corners of the City of God can be recast in forms that are meaningful to more than those who profess faith in Christ. To be true to their own sacramental instincts, however, it would seem that the faithful have no alternative but to welcome this challenge, which is as old and as new as the gospel.

NOTES

1 Conference on Sacred Space, Miami University, Oxford, Ohio, March 4–6, 1993. Presenters at this event examined everything from "gay ritual space" to the architectural implications of Melville's *Moby Dick*. Fewer than a half-dozen topics, however, were even remotely related to Catholic church-building after 1960.

2. "Constitution on the Sacred Liturgy," in *The Liturgy Documents: A Parish Resource*, Elizabeth Hoffman, ed. (Chicago: Liturgy Training Publications, 1991). Herein, unless otherwise noted, all legislative texts are from this source.

3. "Instruction on the Worship of the Eucharistic Mystery," in *Vatican II: The Conciliar and Post Conciliar Documents*, Austin Flannery, OP, ed. (Collegeville MN: The Liturgical Press, 1975).

4. Louis Morrow, *My Catholic Faith: A Manual of Religion* (Kenosha WI: Mission House, 1961), 293.

5. Flannery, 131.

6. "A Summary of the Letter and Spirit of the *Constitution on the Sacred Liturgy*, the Instruction for Implementation of It, the *Notitiae* of the Post Conciliar Commission, and Recent Conferences Concerning the Construction and Renovation of Churches," Office of the Liturgy, Diocese of Columbus, Ohio (n.d.), 1.

7. *Procedures and Guidelines for the Renovation and Building of Churches*, Commission on Art and Architecture, Diocese of Albany, New York (1970), 6.

8. *Norms for Art and Architecture*, Subcommittee on Art and Architecture of the Liturgical Commission, Diocese of Erie, Pennsylvania (1971), 5.

9. *Building for Being: Worship Spaces for the Church*, Diocesan Liturgical Commission, Catholic Diocese of Orlando, Florida (1990), 7.

10. Charles Maginnis, "Architecture and Religious Tradition," in *Architectural Record* 96.3 (1944): 91.

11. L. Michael White, *Building God's House in the Roman World* (Baltimore: Johns Hopkins, 1990), 128.

12. Hans Enrich Kubach, *Romanesque Architecture* (New York: Harry Abrams, 1972), 18.

13. For earlier examples of modern German hall churches, see Minna Gill, "The Evolution of Modern Religious Architecture in Germany," in *Art and Archaeology* 35.3 (1934): 127–33.

14. Sally Chappell, "Barry Byrne," in *Macmillan Encyclopedia of Architects* (New York: Macmillan, 1980), 362.

15. Byrne quoted in James Sweeney, "Barry Byrne and New Forms in Church Construction," in *Creative Arts* 11 (1932): 63.

16. This may in fact be one of the first instances in American church-building after the Council in which the font is located near the entrance of the eucharistic hall. Such placement is becoming normative, although there is serious debate as to whether having the font at the entrance of a church actually aids communal participation in the rite of baptism or hinders it.

17. Edward Sövik, "Consensus," in *Liturgical Arts* 38 (1970): 95.

18. Sövik, *Architecture for Worship* (Minneapolis: Augsburg Publishing House, 1973), 23–29. Sövik devotes an entire chapter to ideas first developed in a 1970 article for *Liturgical Arts*, in which he argued for an architecture that mirrors the Incarnation by assuming a worldly appearance.

19. Thomas Phelan, "Meeting of the Profane and Sacred," in *Liturgical Arts* 35 (1967): 90. Thomas Phelan, a priest of the diocese of Albany, is Dean of the College of Humanities at Rensselaer Polytechnic Institute and resident chaplain. His writings on contemporary worship are widely published.

20. From an interview with Thomas Phelan, December 1983.

21. From an interview with Rocco Tito, pastor, St. Walburga Church. Children of the parish apparently enjoy sitting in these modified church pews because of their small scale.

22. H. A. Reinhold, "A Revolution in Church Architecture," in *Liturgical Arts* 6 (1938): 126.

23. Among the architects included in this group were Otto Bartning, Dominikus Böhm, Hans Herkommer, Rudolf Schwarz and Martin Weber.

24. "The 'Seven Archetypes' of Rudolf Schwarz," in *Architectural Record* 103 (1948) 117–19.

25. Rudolf Schwarz, *The Church Incarnate*, Cynthia Harris, trans. (Chicago: Henry Regnery, 1958), 68.

26. From a discussion with the architect, December 1992.

27. Donald Canty, "Little Palazzo on the Prairie: An Italianate Texas Church," in *Architecture* 78 (1989): 78–79.

28. Guidelines for Building and Renovating Churches, Diocese of Buffalo, #56.

29. *Constitution on the Sacred Liturgy*, #8.